

FAMILY GUY

"Bill and Peter's Bogus Journey"

Production #5ACX07

Written by
Steve Callaghan

Directed by
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Created by
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Executive Producers

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TABLE DRAFT
February 14, 2006

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“Bill and Peter’s Bogus Adventure”

CAST LIST FOR #5ACX07:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: MARK HENTEMANN)
MEG GRIFFIN.....MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ANNOUNCER.....TBD (SUB: JOHN VIENER)
BACKGROUND SINGERS.....TBD (SUB: S. CALLAGHAN, S. MACFARLANE, A. BORSTEIN)
BILL CLINTON.....TBD (SUB: SETH MACFARLANE)
CACTUS.....TBD (SUB: DANNY SMITH)
CLEVELAND.....MIKE HENRY
DONALD RUMSFELD.....TBD (SUB: MARK HENTEMANN)
EMPLOYEE.....TBD (SUB: JOHN VIENER)
FARMER.....TBD (SUB: MIKE HENRY)
FATHER FLY.....TBD (SUB: DANNY SMITH)
GAY GUY.....TBD (SUB: SETH MACFARLANE)
GEORGE KENNEDY.....TBD (SUB: JOHN VIENER)
GUY #1.....TBD (SUB: STEVE CALLAGHAN)
GUY #2.....TBD (SUB: JOHN VIENER)
GUY IN PETER’S HEAD #1.....TBD (SUB: STEVE CALLAGHAN)
GUY IN PETER’S HEAD #1.....TBD (SUB: DANNY SMITH)
HARM.....TBD (SUB: SETH MACFARLANE)
HOST.....TBD (SUB: JOHN VIENER)
HUNGRY HANK.....TBD (SUB: SETH MACFARLANE)
JILLIAN.....DREW BARRYMORE (SUB: ALEX BORSTEIN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
KID FLIES.....TBD (SUB: S. CALLAGHAN, A. BORSTEIN)
MAC.....TBD (SUB: ALEX BORSTEIN)
MAN.....TBD (SUB: MIKE HENRY)
MAUREEN.....TBD (SUB: ALEX BORSTEIN)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
McDONALD’S EMPLOYEE.....TBD (SUB: STEVE CALLAGHAN)
MESSENGER.....TBD (SUB: STEVE CALLAGHAN)

MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
MOTHER FLY.....TBD (SUB: ALEX BORSTEIN)
NARRATOR.....TBD (SUB: SETH MACFARLANE)
OCTOPUS.....TBD (SUB: SETH MACFARLANE)
PERFORMANCE ARTIST.....MIKE HENRY
QUAGMIRE.....SETH MACFARLANE
REPORTER.....TBD (SUB: JOHN VIENER)
RUTH BADER GINSBERG.....TBD (SUB: ALEX BORSTEIN)
SEAMUS.....SETH MACFARLANE
SECRET SERVICE AGENT.....TBD (SUB: JOHN VIENER)
SNEAKERS CALHOUN.....TBD (SUB: DANNY SMITH)
SUNFLOWER.....TBD (SUB: JOHN VIENER)
SUPERVISOR.....TBD (SUB: SETH MACFARLANE)
TOM TUCKER.....SETH MACFARLANE
TRICIA TAKANAWA.....ALEX BORSTEIN
VOICE/HAM.....TBD (SUB: MARK HENTEMANN)
WOMANTBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. QUAHOG AQUARIUM - DAY

INT. QUAHOG AQUARIUM - SAME

The FAMILY walks through the aquarium, passing a series of large fish tanks set into the wall.

PETER

All right, guys, I re-checked everything, and we are definitely at the right place this time. This is the aquarium.

LOIS

Good, 'cause that was a hell of a mix up last week when you took us to the aqueerium.

INT. AQUEERIUM - DAY (FLASHBACK)

The whole family stands in front of a glass pane. Chris taps it. **WIDEN TO REVEAL** it's a large inset terrarium, inside of which is a well-decorated living room. A GAY GUY sits on the couch, watching TV. He turns to Chris, annoyed.

GAY GUY

Don't tap on the glass. I'm watching "Project Runway."

INT. QUAHOG AQUARIUM - DAY (BACK TO PRESENT)

The Griffins now walk with a small group of other PEOPLE. They pass a tank marked, "Whitefish", with a few fish inside. They then pass a tiny tank with about five hundred fish crammed into it, marked, "Mexican Fish."

PAN AHEAD to SEAMUS, who is leading the crowd.

SEAMUS

We're walking. We're walking. We're walking. If you look to your right, that's a fish. If you look to your left, that's another fish.

(MORE)

SEAMUS (CONT'D)

If you look to the aquarium off in
that direction, that's what we
nautical folk call a third fish.

ANGLE ON QUAGMIRE, who walks up to a tank labeled,
"Blowfish". He looks through the glass at a BLOWFISH, who
puffs itself up.

QUAGMIRE

(TO ATTENDANT) Hey, hey. Excuse me,
sir?

THE ATTENDANT walks up.

QUAGMIRE (CONT'D)

You got, like, a VIP tank in the back
where I can get to know this fish a
little better?

ANGLE ON the family, who stand at an octopus tank. Peter
stares at the OCTOPUS inside.

PETER

Hey there, Mr. Octopus. Awful cramped
in there, isn't it? Yeah. Maybe next
time you'll think twice about breaking
the law.

BRIAN

Peter, the fish aren't criminals.

PETER

Yeah, yeah, I know. It's the school
system. Lack of a father figure.
Blah blah blah. But whatever the
cause, Mr. Octopus, you're in there
and I'm out here. I could take a
stroll down a country lane if I want.

(MORE)

PETER (CONT'D)

Guess who I won't see there? You.

Hehehehehe.

LOIS

Peter, what are you doing? Stop
taunting that poor thing.

Peter drops his pants and presses his ass up against the glass.

PETER

This is the closest you'll ever get to
seeing the moon. You can't be an
astronaut 'cause you're in jail.

(BANGING HIS ASS AGAINST THE GLASS)

You're in fish jail. Hehehehehe.

Suddenly, the glass **breaks**. Tons of water and the octopus **spill out** onto the floor as the family **screams**. The octopus engulfs Peter and starts squeezing him.

PETER (CONT'D)

Aah! Aah! Help! It's so sucky and
squeezy!

Seamus walks in.

SEAMUS

I'll handle this. I've tangled with
the likes of these before.

Seamus pulls the octopus off of Peter and **throws** it against the far wall with a **splat**. **ANGLE ON** Chris, who points at it.

CHRIS

Cool! It's a Wacky Wall Walker!

ANGLE BACK ON the octopus as it stickily moves down the wall like the toys from the 80's.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie and Brian watch TV.

INT. CHANNEL 5 NEWSROOM - DAY (ON TV)

TOM and DIANE sit at the news desk.

TOM TUCKER

In other news, former President Bill Clinton was in town today to judge Quahog's annual Miss Cankle U.S.A. Contest.

INT. PAGEANT HALL - DAY (ON TV)

BILL CLINTON examines a group of HUSKY WOMEN who walk on a runway in front of him. **ANGLE ON** a set of cankles in the foreground with Bill Clinton's face in the background.

BILL CLINTON

Now that's a cankle. Where does the calf fat end and the ankle fat begin? Who knows? That's the fun.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Lois enters from outside, pissed off.

LOIS

Brian, what is this on my shoe?

BRIAN

(BEAT) My poop.

LOIS

That's right, and it's disgusting. I'm sick of you using the front yard as your bathroom.

STEWIE

(TO BRIAN) Yes, and you always do that scratching thing on the grass after you make a doodie. What the devil is that?

BRIAN

Well, you know how after a football player makes a touchdown, he spikes the ball? It's like that.

STEWIE

You know, I was just about to make fun of you, but I gotta tell you, I totally get that. That makes perfect sense.

LOIS

(TO BRIAN) Well, it's time you learned to use the toilet, like everyone else.

BRIAN

Lois, you can't teach an old dog new tricks. That'd be like trying to get Sneakers Calhoun to take his sneakers off.

EXT. CITY STREET - DAY (CUTAWAY)

SNEAKERS CALHOUN walks happily down the street, singing to himself as he admires his sneakers.

SNEAKERS CALHOUN

I'M NOT TAKING MY SNEAKERS OFF/ I AM

SNEAKERS CALHOUN.

TWO GUYS, wearing more traditional dress shoes, enter and block his path.

GUY #1

Hey! Take those sneakers off!

SNEAKERS CALHOUN

No!

GUY #1

Take 'em off, I said!

SNEAKERS CALHOUN

No!

Sneakers Calhoun takes off running. One of the guys starts after him, but the other holds him back by the arm.

GUY #2

Ah, let him go. We'll never catch him. Not in these shoes.

EXT. FURTHER DOWN THE STREET - MOMENTS LATER (CUTAWAY CONT'D)

Sneakers Calhoun stops running and resumes his happy, jaunty pace as he walks down the street.

SNEAKERS CALHOUN

I DIDN'T TAKE MY SNEAKERS OFF/ I'M
STILL SNEAKERS CALHOUN.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois is at the sink, **washing** the dog poop off her shoe.
Peter enters carrying a gym bag.

PETER

Bye, Lois, I'm going to the strip club
to fantasize about other women because
I'm unsatisfied with our marriage.
See ya.

Peter starts to head out, then:

LOIS

Hold it. Not with that gym bag you're
not. Are you going to work out?

PETER

(GLUMLY) Aw, you caught me. It's just that whole thing at the aquarium made me realize I'm completely out of shape. I mean, what if I run into that octopus again?

LOIS

Peter, that's ridiculous.

OCTOPUS (O.S.)

Ready for round two, man?

Peter looks out the window. **ANGLE OUT THE WINDOW** on the octopus, leaning against his convertible, smoking a cigarette.

OCTOPUS (CONT'D)

I got all day. Hey, is that your wife?

Peter closes the drapes fearfully.

EXT./ESTAB. "THE SWEATY CLAM" FITNESS CLUB - DAY

INT. THE SWEATY CLAM - SAME

We **PAN ACROSS** a bunch of GYM-GOERS working out. There's a sign that reads "Personal Training Area" with an arrow. We follow it and see Peter being trained by THE PERFORMANCE ARTIST, whose sweatshirt says "Trainer."

PETER

Look, I've never actually worked out before, so you're gonna have to explain to me how it all works.

PERFORMANCE ARTIST

First of all, I wanna say
congratulations right off the bat
'cause you've already done the hardest
part, which is to come to the gym in
the first place. So kudos.

PETER

So, uh, what's this thing here?

Peter points to the Stairmaster.

PERFORMANCE ARTIST

Oh, this here's the Stairmaster. I'll
show you how it works.

The Performance Artist hops on.

PERFORMANCE ARTIST (CONT'D)

When I'm using the Stairmaster, I like
to pretend I'm a pizza delivery boy in
a big ol' tall apartment building, but
the elevators is all out, and I only
got three minutes left on my thirty-
minute guarantee. And if I'm late,
the boss is gonna take it out of my
salary. Oh, no! I can't afford that,
I'm only a pizza delivery boy. Plus,
I got an adopted son. Now look how
fast I'm going.

PETER

Boy, pizza sounds good.

PERFORMANCE ARTIST

Well, you can just go on out and get
yourself some, 'cause you are done for
to-day.

PETER

That's it?

PERFORMANCE ARTIST

Yeah. I don't like to push my peoples
too hard on the first day.

PETER

Wow, this is great. A few more weeks
of this, and I'll feel like a king.

EXT. CASTLE - EVENING (FLASHBACK)

In **SESAME STREET-STYLE, STOP-MOTION ANIMATION**, flags wave
atop a castle as **trumpets** blare.

NARRATOR (V.O.)

ONCE UPON A TIME IN THE LAND OF EIGHT/
THERE STOOD A CASTLE VERY GREAT/ AND
EIGHT FLAGS WAVED IN THE AIR/ FOR THE
KING OF EIGHT HAD PUT THEM THERE.

Also in **STOP-MOTION**, Peter waddles out as THE KING OF EIGHT.

PETER

I'M THE KING OF EIGHT AND I'M HERE TO
STATE/ THAT EVERYTHING HERE HAS TO
TOTAL EIGHT/ THE BOOBS, FOR INSTANCE,
ON MY MATE/ MUST ALWAYS NUMBER EXACTLY
EIGHT.

Lois enters, **DRESSED AS A QUEEN**. Each of her eight breasts
get counted off in order.

BACKGROUND SINGERS (V.O.)

(RE: BREASTS) 1, 2, 3, 4, 5, 6, 7, 8.

Lois dances happily back off-screen.

PETER

IN MY CASTLE IN BACK OF ME/ ARE EIGHT
TV'S YOU CAN SEE/

Eight windows in each of the castle's towers open, revealing
a TV set in each. They get counted off.

BACKGROUND SINGERS (V.O.)

(RE: TV'S) 1, 2, 3, 4, 5, 6, 7, 8.

PETER

EACH TV HAS A SHOW THAT'S FUN/ AND TED
MCGINLEY'S IN EVERY ONE.

A **CLOSE UP** on each TV shows a different title card with Ted
McGinley's picture: "Hope & Faith", "Married with Children",
"Happy Days", "Love Boat", "Dynasty", "The John Larroquette
Show", "Sports Night" and "Hotel".

BACKGROUND SINGERS (V.O.)

(RE: TV'S) 1, 2, 3, 4, 5, 6, 7, 8.

PETER

SO, I LOVE EIGHT/ EIGHT IS GREAT/ I
THINK OF EIGHT WHEN I PROCREAT--

A MESSENGER rushes up, interrupting him.

MESSENGER

WAIT! IMPORTANT NEWS COMES FROM THE
QUEEN/ NEW SURGERY AND I HAVE SEEN/
THAT SHE IS WELL AND DOING FINE.

Lois re-enters with a new, ninth boob.

PETER

GOOD GRIEF, IT'S HOOTER NUMBER NINE!

A huge "8" falls off the front of the castle, **crushing** Peter.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' UPSTAIRS BATHROOM - SAME

Brian and Stewie stand in the doorway, staring at something O.S.

STEWIE'S AND BRIAN'S P.O.V.: We see the toilet, sitting there. There's a long pause. **ANGLE BACK ON** Brian and Stewie, who continue to stare.

BRIAN

How do you think it works?

STEWIE

I have no idea.

BRIAN

Look, Lois told me I had to start using the toilet and you're the one who's had the potty training, so I'm counting on you to help me.

STEWIE

Brian, my potty training was all in the simulator. As far as actual doodies in the field, it's a different story.

BRIAN

Alright, look, we're two intelligent guys. We can figure this out.

They cautiously approach the toilet. Brian looks at the tank.

BRIAN (CONT'D)

What's that big, back part?

STEWIE

I don't know, isn't that the hard drive or something?

BRIAN

(RE: HANDLE) I wonder if this is how
you turn it on.

STEWIE

Brian, be careful with that, we don't
know what it does.

BRIAN

Alright, here goes.

Brian slowly reaches towards the handle with obvious
trepidation.

STEWIE

Oh, god! Oh, god! Careful! Careful!

Brian pulls the handle slowly. The toilet suddenly **flushes**.
They both freak out.

STEWIE/BRIAN

Aaaah! / (ANGRY BARKING)

They both scramble out, terrified.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' KITCHEN - SAME

Lois cooks as the family, minus Peter, sits at the table.

MEG

Is not!

CHRIS

Is too!

MEG

Is not!

CHRIS

Is too!

MEG

Mom, Chris says the MTV Movie Awards
are just a platform to shamelessly
promote crappy movies.

CHRIS

Wake up, Meg! America doesn't see us as
people! They see us as consumers!

Peter, looking like his same fat self, enters in a TINY TANK
TOP AND PARACHUTE PANTS and a gym bag slung across his chest.

PETER

Hello, flabby, out of shape family.
Check out my bulging rippliness.

Peter stretches and **cracks** his neck like a weight lifter.

BRIAN

Peter, you've been to the gym once.
And you were only there for fifteen
minutes.

PETER

And I'm fifteen minutes stronger,
Brian. I'd rip a phone book in half,
but for the life of me I don't know
anyone who uses a phone book
anymore... so I'll use Meg's laptop.

Peter picks up Meg's laptop, unsuccessfully tries to rip it
in half, then **smashes** it on the edge of the table. It still
doesn't break, so he **smashes** it against the wall. He opens
it and puts it on the edge of the table and tries to break it
by pushing down with his knee. It doesn't work. He sets it
down, opens the cupboard, pulls out a can of tomato soup, and
uses it to **smash** the laptop to pieces. He ends with a
bodybuilder's crab position and a **roar**.

STEWIE

Uch. Look at him in that tank top.

He looks even more disgusting than he
did during his cutting phase.

EXT. BEACH - DAY (FLASHBACK)

Stewie is on a towel as Peter, Lois and ANOTHER COUPLE lounge
in swimsuits. Peter's is covered head-to-toe in bloody cuts.

PETER

So, Andy... how's work?

WOMAN

(HESITANT) Peter, Andy got laid off
six months ago.

PETER

(EMBARRASSED) Oh.

MAN

(UPSET) I'm gonna go for a swim!

The Man rushes off. The Woman and Lois chase after him.

WOMAN/LOIS

Andy! / He didn't mean it!

Peter **sighs**, then pulls out a razor blade.

PETER

Stupid Peter! Maybe next time you'll
remember Andy got laid off if I put
this reminder on your bikini line.

As Peter grabs the waistline of his swimsuit, Stewie recoils.

INT. GRIFFINS' KITCHEN - EVENING (BACK TO PRESENT)

Peter leans against the counter and **guzzles** some water.

PETER

Ah, I haven't felt this good in years. I feel like Arnold Schwarzenegger without the fruity accent and the "Pirates of the Caribbean" wife.

There is a **knock** on the kitchen door. Peter answers it, revealing a SECRET SERVICE AGENT, who flashes a badge. At the curb, we see a broken-down limo.

SECRET SERVICE AGENT

Excuse me, sir. Secret service. I wonder if we might ask for your assistance?

PETER

What's the problem?

SECRET SERVICE AGENT

We're with President Clinton's motorcade. It seems he blew a tire in front of your house.

PETER

Boy, that guy is really horny, isn't he?

SECRET SERVICE AGENT

Would you happen to have a jack we could borrow?

PETER

(COCKY) You don't need a jack. I am a jack. C'mon, I'll lift that thing for you.

EXT. SPOONER STREET - CONTINUOUS

Peter approaches the limo. Clinton rolls down his window.

BILL CLINTON

Hey, I appreciate your help, man.

We're a little overloaded 'cause I'm
having a fat chick party back here.

Clinton recedes back into the car. **ANGLE ON** the car interior
to **REVEAL** he's sitting between FOUR GIGGLING OVERWEIGHT WOMEN.

BILL CLINTON (CONT'D)

(TO ONE HEAVY WOMAN) Don't worry,
Maureen, it's not your fault. (TO
ANOTHER) I blame Nancy. Nah, I'm just
kidding, Nancy. (LAUGHS) Dang, smells
like Fleetwood Mac in here.

ANGLE ON Peter as he sidles up to the bumper and prepares to
lift the car.

PETER

(TO SECRET SERVICE AGENTS) All right,
boys, now watch how this is done. The
key is put it all in your groin and
your back. Take your legs totally out
of the equation. Lift with your lower
back in a jerking, twisting motion...

Peter jerks upward, getting the limo an inch off the ground,
then immediately **screams** and falls to the ground, **writhing in
pain** as he clutches his lower abdomen. Lois and Brian appear
in the doorway.

LOIS/BRIAN

Peter! / Oh my god!

ANGLE BACK ON Peter.

PETER

Call an ambulance!

BILL CLINTON (V.O.)

Hey, Maureen, any Cheetos left in that bag?

MAUREEN (V.O.)

No, I ate 'em all.

BILL CLINTON (V.O.)

Oh, you suck! Just kidding, we can buy more.

END OF ACT ONE

ACT TWO

EXT./ESTAB. HOSPITAL - DAY

INT. HOSPITAL ROOM - SAME

Peter lies in a hospital bed. The family enters.

LOIS

How's the hernia, Peter?

PETER

It's rough, Lois. I haven't been in this much pain since I bought that cactus.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Peter sets a potted CACTUS down on the table.

PETER

Here you go. The pamphlet says you like sunlight.

CACTUS

Oh, is that what it says? Listen, don't tell me where to stand, you fat piece of filth!

The Cactus swipes at Peter and hits him with one of its "arms."

PETER

Ow! You're terrible! You're as bad as that racist sunflower I bought last year.

ANGLE ON a potted SUNFLOWER, which is facing out the front window as CLEVELAND walks by on the sidewalk.

SUNFLOWER

Hey, boy! Don't you come walking by this house!

CLEVELAND (O.S.)

You're ignorant!

INT. HOSPITAL ROOM - DAY (BACK TO PRESENT)

PETER

You know what the worst part of it is,
Lois? I thought I was just outta
shape, but it ain't that at all. I
gotta face the fact that I'm just
getting old.

BILL CLINTON (O.S.)

Knock, knock.

They all turn, stunned to see Bill Clinton in the doorway.

BRIAN

Mr. President! What are you doing here?

BILL CLINTON

Well, I felt so bad that Peter hurt
himself fixing my car, I wanted to
stop by to extend my good wishes.

MEG

Wow, Bill Clinton!

BILL CLINTON

Hi, who are you?

MEG

Oh, I'm nobody.

BILL CLINTON

You have low self-esteem. Cool.

MEG

(PULLING OUT CELL PHONE) Hey, can I
get a picture of you on my cell phone?

BILL CLINTON

Sure.

Meg holds out her cell phone to take the picture. Clinton lifts up his shirt as in "Girls Gone Wild", revealing a single nipple ring. Meg snaps the picture, then shows the photo to Clinton.

MEG

Isn't that neat? I also have text messaging.

STEWIE

Hmm. Isn't that somewhat akin to a blind man having binoculars?

BILL CLINTON

You look like you're pretty down, Peter.

PETER

Ah, I'm just feeling my age, Mr. President.

BILL CLINTON

I hear you. After my bypass, I remember wondering if it was all downhill from there. But then I realized, it doesn't have to be. You're only as young as you feel.

PETER

I don't know, Reagan, I wish I could believe that.

BILL CLINTON

I'm gonna make you believe it. Starting with a little saxophone therapy.

Clinton puts on sunglasses and takes out a saxophone. Two SECRET SERVICE AGENTS appear behind him, one with a bass guitar, one with a lead guitar. They all play **the theme from "Night Court."** They finish the song, and Meg walks up in her bra.

MEG

You can have me.

BILL CLINTON

E-W-W-W-W-W-W-W.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian is reading the paper. Stewie enters with a videotape. He pops it into the VCR.

BRIAN

What's that?

STEWIE

Well, since I couldn't help you learn to use the toilet, I found something that can. It's an instructional video on toilet training.

Stewie hops onto the couch with Brian. The tape starts.

INT. COLORFUL BACKGROUND - DAY (ON TV)

Peppy music plays. GEORGE KENNEDY crosses into frame.

GEORGE KENNEDY

Hi, I'm George Kennedy. And today we're going to learn to use the potty.

George stops at a TOILET, which has eyes, a nose, and the seat for its mouth.

GEORGE KENNEDY (CONT'D)

Folks, say hi to my pal, Hungry Hank.

(TO TOILET) How's it going, Hank?

HUNGRY HANK

(SILLY CARTOONY VOICE) I'm hungry for
your poo! Don't make me starve!

GEORGE KENNEDY

(WAY TOO BIG A LAUGH) Hahahahahahaha!

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

Brian and Stewie exchange a bewildered look.

INT. COLORFUL BACKGROUND - DAY (ON TV)

George Kennedy begins to undo his belt buckle.

GEORGE KENNEDY

Remember: it's not really about pushing
as much as just relaxing and letting
your body do what it does naturally.

George lowers his pants as he moves toward Hungry Hank.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

STEWIE/BRIAN

AAAAAA! / (FREAKED OUT) What the hell?
What the hell? What the hell?! What
the hell?!!

GEORGE KENNEDY (O.S., FROM TV)

(HUGE GRUNT, THEN) Now, here's Susan
St. James to help me wipe.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois is vacuuming, Peter is on the couch. The doorbell
rings. She turns off the vacuum and answers the door,
revealing Bill Clinton.

LOIS

Wha-- Mr. Clinton!

BILL CLINTON

Hey, Lois, I'm here to pick up Peter.

PETER

Pick me up for what?

BILL CLINTON

I'm gonna show you that age is just a
state of mind.

EXT. GRIFFINS' HOUSE - CONTINUOUS

Clinton and Peter exit towards the parked limo outside.

BILL CLINTON

Come on, we got a big day ahead of us.

PETER

Wow! I get to ride in a limo!

Shotgun!

Peter runs to the limo as Quagmire approaches Clinton,
trembling.

QUAGMIRE

(IN AWE) Excuse me, sir? You-you have
no idea how good you made the nineties
for me.

BILL CLINTON

Well, that's very nice.

QUAGMIRE

Seriously, will you autograph my
penis?

EXT./ESTAB. MCDONALD'S - DAY

INT. MCDONALD'S - SAME

Peter and Clinton enter.

PETER

Wow, look at me, going to McDonald's
with the man who used to be married to
Al Gore. I gotta say, this is just
the best, dont'cha think?

BILL CLINTON

(COY) Well... that depends on what
your definition of the word "is" is.

ANGLE ON a very long line. MAYOR WEST is the last person in
line.

PETER

(TO MAYOR WEST) Aw, man, is this the
line to order?

MAYOR WEST

I don't know, I just love lines. Next
vacation, I'm going to London to stand
in a queue.

PETER

God, it's gonna take forever.

BILL CLINTON

No worries, Peter. (TO NEARBY
EMPLOYEE) Uh, Bill Clinton.

MCDONALD'S EMPLOYEE

(SNAPS TO ATTENTION) Right away, sir.

The Employee immediately whisks Peter and Clinton to the
front of the line, where a FEMALE CLERK mans the register.

PETER

You gotta be yankin' me! The front of
the line? That is awesome!

BILL CLINTON

That's nothing, Peter. Check this out. (ORDERING) Two Happy Meals, please.

PETER

But those are for kids!

BILL CLINTON

This clerk has had four abortions, that I kept safe and legal for her. I think she'll give me the Happy Meal.

INT. VIDEO ARCADE OF A PIZZA PARLOR - DAY

Peter stands on a "Dance Dance Revolution" machine, awkwardly trying to master the dance steps as Clinton stands to the side, coaching him.

BILL CLINTON

Watch the screen, not your feet!
Watch the screen, not your feet!

PETER

I'm getting it, I'm getting it!

EMPLOYEE (O.S.)

(OVER P.A.) Number thirty-two.

PETER

(STILL DANCING) Oh no, our pizza's ready!

BILL CLINTON

Tag out, man! Tag out!

Peter **tags** Clinton, who takes Peter's place on the machine as Peter runs to get the pizza. Clinton doesn't miss a **beat** on the machine, dancing soulfully to the song.

BILL CLINTON (CONT'D)

(SINGING) TURNING JAPANESE / I THINK
I'M TURNING JAPANESE / I REALLY THINK
SO...

EXT. BUSHES - NIGHT

Peter and Clinton peer over the bushes.

BILL CLINTON

Okay, you ready?

PETER

Yep.

BILL CLINTON

Let's do this.

They sneak furtively across a farm towards a pigpen, where they grab a PIG. A porch light turns on, and a FARMER emerges with a shotgun.

FARMER

Is that you, Clinton?!

BILL CLINTON

(TO PETER) Run!

Banjo getaway music plays as Clinton and Peter run off with the pig.

EXT. GRIFFINS' BACKYARD - DAY

Lois, wearing gardening gloves and carrying tools, walks out of the house and over to a bush. She parts the bush to find Brian squatting behind it, reading the newspaper.

BRIAN

(FROM BEHIND THE PAPER) Occupado.

LOIS

Brian!

Brian looks up and drops the newspaper.

BRIAN

Oh, uh... Lois. Just, uh, looking for
some quiet to read the paper. Hey,
uh, how's, uh... how's Meg doing?

Lois grabs the paper, then rolls it and **smacks** him with it.
Brian **yipes**.

LOIS

What did I tell you about going on the
lawn?!

BRIAN

I tried using the toilet, Lois, but I
just can't do it. And besides, if I
stop going in the yard, it upsets a
very delicate eco-system.

INT. FLY FAMILY HOME - DAY (CUTAWAY)

A FATHER FLY and TWO KID FLIES sit around an empty dinner
table. The MOTHER FLY enters.

MOTHER FLY

Still no food.

FATHER FLY

(SIGHS) Sorry, kids. We're just gonna
have to go to the Olive Garden.

KID FLIES

(DISAPPOINTED) Ohhhhh.

EXT. GRIFFINS' BACKYARD - DAY (BACK TO SCENE)

LOIS

Brian, I've had enough of this. If
you can't use the toilet, then there's
only one solution.

INT. GRIFFINS' LIVING ROOM - A LITTLE LATER

Stewie plays on the floor. Brian enters, WEARING A DIAPER.

STEWIE

Hey, Brian, you've gotta read this William Safire piece on transitional verbs-- Oh, my god, you're wearing a diaper!

BRIAN

Go ahead. Take your best shot.

STEWIE

(EXCITED) No, this is so cool! Now we're both wearing them, we can be doodie brothers!

BRIAN

What?

STEWIE

Hey, hey, maybe our systems will get synced up, like the women's gymnastics team.

BRIAN

Look, could we not talk about this? God, this is humiliating. I'm more uncomfortable than every host of "Mad TV."

INT. MAD TV SET - NIGHT (CUTAWAY)

It's the end of a show. The HOST stands with the CAST in front of the AUDIENCE.

HOST

Hey, I wanna thank this great cast...

He starts indicating the cast members.

HOST (CONT'D)

You know, that guy... And that other
guy over there in the green shirt...
And underpants guy... You know, that
sorta gay, retardedish one... Oh, and
the girls. The black one, the fat
one, they tried real hard... (TO
CAMERA) Oh, uh... Hey, you can still
catch the last hour of SNL! G'night!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Lois is asleep in bed. Suddenly she's woken up by the sound
of the front door **slamming open** and a **loud, metallic scraping**
from downstairs. From the living room, we hear:

PETER (O.S.)

Okay, ssh, ssh!

BILL CLINTON (O.S.)

(LAUGHING)

PETER (O.S.)

Hehehehehe.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Lois comes down the stairs, wearing a robe.

LOIS

Peter, what the hell's going on?!

WIDEN TO REVEAL a drunken Peter and Clinton have dragged in a
mechanical bull and set it up in the middle of the living
room. Peter sits on it.

PETER

It's a mechanical bull, Lois! Hit it,
Bubba.

Clinton presses a button on the mechanical bull, which
immediately **catapults** Peter across the room and into the
stereo cabinet. He and Clinton both **laugh**.

The mechanical bull **bucks wildly** out of control, **smashing** everything in the living room.

BILL CLINTON

(LAUGHING DRUNKENLY) Oh, god, it's out
of control!

Stewie enters from upstairs and pulls the plug on the mechanical bull, stopping it.

STEWIE

Look, I don't wanna be "that guy," but
it is four o'clock in the morning,
people!

PETER

Wow, that was a gas.

BILL CLINTON

No, this is a gas.

Bill **farts**. He and Peter **laugh**.

BILL CLINTON (CONT'D)

I'm the Commander-in-Beef.

PETER

(CRACKING UP) Stop it! Stop it! I
can't breathe.

BILL CLINTON

Alright, see ya tomorrow, Petey.

Clinton exits.

LOIS

Peter, I can't take it anymore. Since
Bill Clinton's been coming around,
you've been acting like a jackass.
You've been more irresponsible than a
reporter for Maxim magazine.

INT. PENTAGON PRESS CONFERENCE - DAY (CUTAWAY)

DONALD RUMSFELD is at a podium addressing REPORTERS.

REPORTER

Mr. Rumsfeld! Mr. Rumsfeld!

DONALD RUMSFELD

Yes.

REPORTER

Gregg Fitzpatrick, Maxim Magazine.

What do you do if your girlfriend has
a chick-stache?

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Bill Clinton is nothing but a bad
influence! I forbid you to hang out
with him anymore.

PETER

No way. Bill Clinton makes me feel
young! Not like you, with your Judd
Hirsch sweater and your bag of
Werther's Originals.

Peter storms off. Lois picks up Stewie and heads upstairs.

LOIS

That's it, I'm talking to Bill Clinton
myself and telling him he needs to
stop hanging around Peter.

STEWIE

Hey, Lois, this might be a bad time,
but do you think I can go to the
Saturn Owner's Picnic this year?

EXT./ESTAB. PARK BARRINGTON HOTEL - MORNING

INT. HOTEL HALLWAY - SAME

An angry Lois **bangs** on Clinton's door. Clinton opens it.

LOIS

Mr. President, I need to have a word
with you!

SMASH CUT TO:

INT. BILL CLINTON'S HOTEL ROOM - LATER THAT MORNING

Lois lies next to Bill Clinton under the covers. They're both naked.

LOIS

(SHEEPISHLY) Well, you, uh... you
certainly are very persuasive...

BILL CLINTON

So I've been told. (THEN) Hey, what
say we get a bucket of ice and pierce
my ear!

Lois **sighs**, very troubled.

END OF ACT TWO

ACT THREE

INT. BILL CLINTON'S HOTEL ROOM - CONTINUOUS

Lois and Clinton are naked in bed, as we left them.

LOIS

This was a huge mistake. I-I don't know what came over me. It's like you cast some sort of spell on me...

BILL CLINTON

Yeah, and here comes another one.
(WAVING HANDS MAGICALLY) "Hocus, pocus, go get me some snacks."

LOIS

This is terrible. God, what am I gonna do?

Just then, Peter enters with a big armload of clothes.

PETER

Hey, Bill, you up for a little dress-up day? I stole some clothes out of Lois' closet, I don't think she'll mind because she's (REALIZING) HERE
FUCKING YOOOOOUUUU?!

LOIS

Peter! Look, I know this looks bad and I feel horrible. And though I could never hope to fully explain why I slept with Bill, all I can say is... (FIGHTING AROUSAL) the man presided over the longest economic expansion in U.S.

(MORE)

LOIS (CONT'D)

history and reduced the percentage of Americans on Welfare to its lowest level in thirty-three years.

BILL CLINTON

Thirty-five years.

LOIS

Thirty-five years, Peter.

Clinton looks solemnly at Peter, as if at a press conference.

BILL CLINTON

Peter, I did not have sexual relations with that woman... Mrs. Griffin.

PETER

She just said you did!

BILL CLINTON

Yeah, I was just hopin' maybe you weren't payin' attention to that part.

PETER

(PEEVED) Well, well. I learned something today. Apparently there's the side of Bill Clinton the world knows and then there's the dark, sex-crazed side only I know. Boy, how did you ever keep a lid on this for eight years? But I guess that's what happens when you keep it in your pants for that long. It builds up on you 'til you finally gotta just let loose.

LOIS

I'm so sorry, Peter.

PETER

(HURT) Lois, I think maybe it's better
if I stay at Quagmire's for a while.

LOIS

I understand.

Peter exits sadly. After a beat:

BILL CLINTON

Hey, did I mention I also extended the
life of the Medicare Trust Fund?

LOIS

(GETTING TURNED ON) Did you really?
Oh my god, that's actually-- (CATCHING
HERSELF) No, no. I'm leaving.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Stewie sits watching television.

ANNOUNCER (V.O.)

We now return to "JAG."

INT. JAG OFFICE - DAY (ON TV)

HARM sits at his desk as MAC enters.

MAC

Harm, I found that evidence we need.
Now we can finally clear that Chief
Petty Officer of all charge-- (SIGHS,
LOSING STEAM) Oh, what's the point?
Does anybody even watch this show?

HARM

Well, yeah. Old people. I mean, they
don't really pay attention. They just
like the noise and the company.

(MORE)

HARM (CONT'D)

(THEN, SWEETLY TO CAMERA) Hey, how are
you? How's that hip doin'? (BEAT)
Remember the forties?

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Brian enters, now WEARING SWEATPANTS. We hear his diaper
making a **crinkling sound** underneath.

STEWIE

Nice sweatpants. You look like Ricki
Lake shoplifting.

BRIAN

This damn diaper's ridiculous. I
can't even get myself to use it.

STEWIE

What? Then where've you been going?

BRIAN

Nowhere. I haven't gone to the
bathroom in three days.

STEWIE

Are you kidding? I've done it four
times since you walked in. You gotta
relax, man. Look, I'll walk you
through it.

Stewie turns on some **quiet, soothing music**.

STEWIE (CONT'D)

Close your eyes. It's morning, Brian,
and you're on a beautiful green lawn.
The gardener hasn't come yet, so the
blades are thick and long, ready to
receive your offering.

(MORE)

STEWIE (CONT'D)

(WHISPERS) You can almost hear them.

(THEN, YELLS) POOP NOW!

Brian's eyes open wide.

BRIAN

Wow. That worked. Thank you.

STEWIE

The first one's free.

JILLIAN enters through the front door.

JILLIAN

Hey, you guys!

BRIAN

Jillian?! What are you doing here?

JILLIAN

(HOLDS UP DVD) You sounded so down on the phone, so I brought over "White Chicks" to cheer you up.

Jillian forces Brian to sit on the couch, then sits on his lap.

JILLIAN (CONT'D)

(PEPPY) Now we are gonna watch this whole movie and we're not getting up 'til it's over! (SNIFFS) Are you guys cooking something?

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter drinks with Quagmire, JOE and Cleveland.

PETER

I can't believe Lois would cheat on me. This is a bigger betrayal than what happened in MacBeth.

We **ZOOM INTO** Peter's brain, where red lights flash and an **alarm blares**. A couple of GUYS sit at a table, both furiously flipping through large books.

GUY IN PETER'S HEAD #1

MacBeth?! You got MacBeth in there?!

GUY IN PETER'S HEAD #2

No, not in my book! Where's this coming from?!

GUY IN PETER'S HEAD #1

I don't know! I don't know!

A SUPERVISOR enters.

SUPERVISOR

Relax, relax. He thinks it's a Kiss song.

The guys breathe a **sigh** of relief. We **ZOOM BACK OUT** to Peter.

PETER

(MUTTERS TO HIMSELF) Peter Criss looks like a cat.

JOE

I'm sorry this happened, Peter.

CLEVELAND

Yeah, if Loretta ever cheated on me, I'd-- (BREAKS DOWN, SOBBING) Oh-ho-ho... Horace, give me another vodka and Hawaiian Punch.

QUAGMIRE

Well, you're not gonna let her get away with this, are you, Peter?

PETER

You're right, there's only one thing to do. First, I'm gonna take her on a month-long trip to Tuscany, buy her a gorgeous diamond necklace, hold her hand all day long and promise to never hurt her again.

JOE

Uh, Peter, didn't she cheat on you?

PETER

Yeah! Screw that. I'll take her to Hamburg and only get her a white gold bracelet.

QUAGMIRE

No, Peter, you're not getting it. You get a free pass now.

PETER

A what?

JOE

A free pass. She slept with someone else, so now you're entitled to do the same thing.

PETER

But I don't know any women. Not like Clinton. I mean, look at all the phone numbers in this black book he left in my car.

Peter pulls out a little black book. The guys freeze and stare at it in awe.

QUAGMIRE

(VOICE QUAKING) Y-y-you have Bill
Clinton's little black book? (GOLLUM
VOICE) Give it to me. Give it to me,
my precious.

Quagmire reaches out for it, but Joe pulls it away.

JOE

I'm sure you can find a good woman to
sleep with in this book, Peter.

CLEVELAND

Hey, why don't you just sleep with
Clinton's wife?

JOE/PETER/QUAGMIRE

(DISGUSTED) Oh! / Gross! / Come on!

CLEVELAND

What? It would be like making love to
a wonderful, old oak tree.

EXT. HOUSE - DAY

Peter, holding the black book, stands with Cleveland,
Quagmire and Joe at the door. An ELDERLY WOMAN answers,
wearing judicial robes.

PETER

Justice Ruth Bader Ginsberg? My name
is Peter. Would you like to have sex
with me?

RUTH BADER GINSBERG

I only do it after car crashes.

PETER

Really?

RUTH BADER GINSBERG

Yeah.

CLEVELAND

(TO PETER) Man, your insurance premiums would be skyrocketing if you start messing with all that.

PETER

(TO GINSBERG) What if, uh-- what if I just push you off a bike?

She **slams** the door.

EXT. FANCY HOUSE - DAY

The guys wait at the curb, outside an ornate gate. The mailbox reads, "Streisand."

PETER

Quagmire, this is nuts.

JOE

Yeah, Barbra Streisand's never gonna sleep with Peter.

QUAGMIRE

I know, this one's just for me.

A car pulls up. BARBRA STREISAND gets out to check her mail.

QUAGMIRE (CONT'D)

(PULLS GUN) You owe me nine bucks for "Meet the Fockers"! Now! Nine bucks!

Barbra Streisand pulls out nine bucks and hands it to him.

QUAGMIRE (CONT'D)

Okay. Now here's four back for "Funny Girl." That thing was a gift from heaven. (PEPPY) Have a great day!

Barbra Streisand runs up her driveway to safety.

EXT./ESTAB. 7-11 - DAY

INT. 7-11 - DAY

Peter and the guys approach the refrigerator aisle.

PETER

(READING BLACK BOOK) Huh, "the
refrigerator aisle of 7-11." That's a
weird address.

He opens the door to the refrigerator.

PETER (CONT'D)

Uh, hello?

VOICE (O.S.)

Yes?

PETER

Is that a person back there?

VOICE (O.S.)

No. I'm a ham.

PETER

I see. And you had sex with President
Clinton?

VOICE (O.S.)

Actually, he had sex with me. I just
laid there. I'm a ham.

INT. PETER'S CAR - NIGHT

Peter's car is parked. He is in the backseat, making out
with THE HAM. Spandau Ballet's "True" **plays** on the radio.
Peter suddenly stops.

HAM

What's wrong?

PETER

You know what, get off me. Put your wrapper back on. This isn't happening.

HAM

What's the matter? Are you Jewish?

PETER

I wish that was the problem.

HAM

Then what is it?

PETER

I'm making out with a freakin' ham.
This is ridiculous.

EXT. ROAD - NIGHT

Peter and the ham drive in silence for a long, long beat.

PETER

Aren't you gonna put your seat belt on?

HAM

I don't care if I die.

PETER

(ANGRY) Oh, that's just great. You know what? I'm glad I didn't have sex with you. You're crazy!

EXT. 7-11 PARKING LOT - NIGHT

Peter pulls up and stops the car.

HAM

I'm not going back in there.

PETER

The hell you're not.

HAM

They're not gonna take me back. I've been opened.

PETER

Get out of this car!

HAM

You know why you didn't have sex with me? 'Cause you're a homo!

PETER

(ENRAGED) You filthy whore!

Peter grabs a pen and **violently stabs** the ham. He then realizes what he's done. He quickly **turns on the car** and drives off.

EXT. DESERTED ROAD - NIGHT

Peter drives through the **heavy rain**. He pulls up to a dumpster on the side of the highway. He gets out of the car and stalks around to the passenger side. He looks around to see if anyone's looking, then opens the door, takes out the ham, then tosses it into the dumpster. He gets back into the car, and **peels out** as he drives away.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

It's dark. **CLOSE ON** Lois as she sleeps. Peter's hand enters frame and taps her gently on the shoulder.

PETER

(WHISPERS) Lois. Lois. Are you awake?

LOIS

(GROGGY) Peter! You came back to me!

PETER

Look, Lois, I thought I'd get even with you by having sex with some girl in Clinton's black book. But I realized that wasn't right.

LOIS

Oh, sweetie.

PETER

Yeah. So Quagmire hooked me up with his two a.m. standby, and we're gonna have kinky sex while you watch.

WIDEN TO REVEAL Peter is there with TRICIA TAKANAWA. She starts to unbutton her blouse.

TRICIA TAKANAWA

I'm standing here hoping someone will pull my hair or hit me with an ashtray.

Tricia lies down and Peter starts undoing his pants.

LOIS

I guess I deserve this.

Peter stops, looking forlorn.

PETER

Aw, I can't do this. I can't hurt you like that.

LOIS

No, Peter. You have to have sex with Tricia. The only way you'll forgive me for the horrible thing I did is to even the scales.

PETER

Nah, c'mon, Lois... I don't know...

Dramatic music swells.

LOIS

Well, at least grab her boob, Peter. For our marriage.

(MORE)

LOIS (CONT'D)

Look, I'll grab one, too. (LOVINGLY)
We'll do it... together. As husband
and wife.

Peter and Lois each grope Tricia out of frame and share a loving smile.

PETER

This is... this is nice.

TRICIA TAKANAWA

Peter, Lois, they may only be an "A",
but I like to think they're an "A-plus."

PETER

You know, Lois, the weird part is, all
this time I was tryin' to feel young,
but what I didn't realize is there
comes a time when you need to be
responsible and act like a grown-up.
And maybe not drillin' this only
passably attractive chick who's in our
bed is one of those times.

LOIS

I love you, Peter.

PETER

I love you, too, Lois.

They lean across Tricia to share a **kiss**.

TRICIA TAKANAWA

Even this reporter can't help but get
choked up at a moment like this... Tom?

ANGLE OUTSIDE THE WINDOW where Tom Tucker is perched in a tree, watching all this through the window with binoculars.

TOM

Thanks, Tricia. My heart is warmed
despite my dashed hopes of peeping in
on some hot girl-on-girl-on-fat-guy
action.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. UPSTAIRS HALLWAY - SAME

Lois passes the bathroom and sees Brian sitting on the
toilet.

LOIS

Well, look at you, using the toilet.
I am so proud of you.

BRIAN

Hey, well, you deserve all the praise
for encouraging me to do it.

LOIS

Well, still, good for you.

Lois exits. Stewie enters, having heard all this.

STEWIE

So where are you really doing your
business?

BRIAN

Mort's.

MORT GOLDMAN (O.S.)

(DISTANT) Oh, son of a bee sting!

Muriel, get the old shovel!

INT. GRIFFINS' LIVING ROOM - SAME

Lois comes in to find Peter on his way out the door.

LOIS

Peter, where are you going?

PETER

I got one last thing to do. I gotta
go down to that hotel and give Clinton
a piece of my mind.

Peter exits.

SMASH CUT TO:

INT. CLINTON'S HOTEL ROOM - DAY

Peter and Clinton lie in bed together.

PETER

Boy, you are good. You are good.

FADE OUT.

END OF SHOW